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hovers over him at night, and it is her falling tears that we call the dew. (Henry Holt & Co.)

THE LORGNETTE, 1886, is a small collection of society sketches in pen and ink which Mr. Van Schaick has contributed to "Life" from time to time. (George J. Coombes.)

ON THE USE OF WATER COLORS FOR BEGINNERS is the title of the most practical book on the subject that has yet come to our knowledge. It is by Ross Turner, an excellent artist in aquarelle, whose broad, free style of handling presents an admirable model for the emulation of students. His designs in color are well suited for the use of schools, being produced in the best possible manner by the famous house of L. Prang & Co., who are also the publishers of the book. The large size of the pages offers a decided advantage in the presentation of the designs, for the pupil's use, in the most practical form.

UNDER BLUE SKIES, pictures and verses by Mrs. S. V. Brigham (Worthington Co.), is well calculated to please the little folks. It is a book for all the year round. We hope, though, that it will not induct its happy possessor into the dangerous pastime, so enticingly illustrated, of tossing the baby in a blanket.

A CHRISTMAS "CARD" in the form of a hanging letter-rack, edged with white and gold cord, and put up neatly in a box lined with lace paper, was one of several novelties introduced by Messrs. Raphael Tuck & Sons during the recent holidays. A varied and interesting assortment of the card publications of this enterprising firm reached us too late for seasonable notice, so far as Christmas or New Year are concerned; but the use of some of their more artistic examples of pictorial color printing need by no means be confined to the period of winter festivities, for many of them are quite general in character, and might prove acceptable souvenirs of the givers at any time of the year. The flower studies, as a rule, are so good, especially in regard to color, that no doubt they will often be used by the amateur artist.

Correspondence.

BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

THE ART AMATEUR'S NEW COVER.

AN INTENDING COMPETITOR, Montreal, asks whether "more than one design can be submitted by the same person?" Certainly; as many as you please. Other questions by the same correspondent are all answered in the first paragraph of the conditions of competition. TOMMASO JUGLARIS, Boston; S. F. and T. S. B., of this city, and J. Hampden, Jr., of Philadelphia, all ask questions specifically covered by our published announcement last month, and repeated in the present number of The Art Amateur.

HINTS FOR FURNISHING A PARLOR.

SIR: I should be obliged for suggestions for furnishing my parlor. It is in California red-wood, dull finish, with walls which will remain white for the present, the house being new. When I am ready to paper I shall call upon you again. Plan of the room is enclosed herewith. The windows in the bay are three, with colored lights in the upper half, surrounding a plain white glass of rectangular shape. What kind of curtains shall I have for the windows? What shall I do to the plain white pane in the upper sash? What curtains shall I have on the arch, at the south window, and across the sliding door opening into the hall? Shall I use rugs or carpets, and what kind? I do not fancy wood carpeting. Do you recommend globes or candle-shaped gas fixtures? Shall I use odd pieces of furniture or sets? MRS. J. B., Emporia, Kan.

Let the curtain at the arch of the bay window be a heavy Oriental-patterned silk and wool tapestry, with dull olive the predominating color. The pattern should show on both sides, as these curtains should not be lined. For the windows in the bay use light straw-color sash curtains of thin India silk, and tied back with "old gold" satin ribbon. Plait silk the same as the sash curtains over the plain glass in the window transoms. Have a portière for the sliding doors to match the curtains at the bay window arch. The curtains for the south window may be of rich silk golden olive turcomans or jute velours. Have an "Axminster" or "Wilton" carpet, with ground of yellowish écu and Oriental pattern in dull colors. The chandelier may be "antique" brass, with imitation candles instead of globes. An "occasional" table or two and a few odd chairs, upholstered in harmonious colors, would look well in addition to the usual "set" of furniture.

HINTS FOR FURNISHING A "LIBRARY."

SIR: I am about to furnish a library, 11x14 and 9 feet high. The room has three windows and four doors. The furniture I should like in ash. The room is papered with a light brown effect, with a nine-inch frieze in gilt and brown, with touches of red. Dividing the frieze from the paper is a one-inch gilt moulding. What distemper color would be desirable for the

ceiling under the circumstances? The wall space being limited, I desire to put a lounge in front of one of the doors, and would be pleased to know how I could screen the door without making it too conspicuous. What would you suggest for curtains and carpet? I have an old-fashioned chair that I would like to use in this room, but it is now painted black, with a few grooves picked out in gilt. I wish the chair seat to be upholstered, but am at a loss how to make it in harmony with its ash surroundings.

MRS. F. H., Norwich, Conn.

Distemper the ceiling in dull terra cotta. Paint the cornice dark brown green. Place the hanging book shelves or cabinet over the door behind the lounge, or hang drapery over the door similar to that of the windows. Have jute velours curtains of Vandyke red, or silk turcoman. The carpet may be "Wilton" or "Brussels," with old gold and dull red the predominating colors—the general tone being subdued and quiet. Chair seat may be upholstered with Morris's wine-colored stamped mohair plush.

LIGHTING A DRAWING-CLASS ROOM.

SIR: Our school has at present no room for drawing; but in the remodelling of the building, which is now in progress, it is proposed to devote one of two large rooms to that purpose, presumably the room northwest—the other faces northeast. I fear the west and reflected light of the former (plan is enclosed), a long, narrow room. Would you think it likely to be a satisfactory room? M. A. C., State Normal School, West Chester, Pa.

According to your plan of the room, the light might be arranged satisfactorily for painting by curtaining off entirely the northeast light and shutting off the lower half of the window pointing northwest, thus letting the light fall from above. The only trouble will be that toward spring the sun will be thrown on the wall to a certain degree after 3 or 4 P.M. This need not necessarily interfere materially with your work. Place your model in an oblique line from the window, so as to obtain as much space as possible, and you will also obtain a more direct light.

CHEAP SCREEN FOR DECORATING.

C. M., Oskaloosa, Ia., asks: "What material should be used on a three-leaved screen suitable for an artist's studio? It must be cheaper than canvas. How should it be put on?" Get the coarse linen called burlap, and stretch it tightly on the wooden frame of your screen, which may be made of one of the ordinary three-fold wooden clothes-horses that cost about one dollar each. Tack the cloth neatly around the edges with brass-headed tacks. Then proceed to decorate the panels so prepared with some of the designs given in The Art Amateur, either of figures, flowers or animals. Use for this work cheap oil colors, which are quite good enough for the purpose. Dilute the paints with spirits of turpentine until they are as thin as dyes. Then, with large flat and round bristle brushes, proceed to rub in the general tones, keeping well within the outlines. The small details and finishing touches are added with smaller pointed sable brushes, and with thicker colors. Unbleached muslin of coarse quality may be used if a finer effect is preferred.

COLOR FOR A ROOM WITH PAINTINGS.

SIR: I wish to have a room painted in an attractive, brilliant style, yet in a way to show oil portraits to advantage. Will you give me some idea as to what should be the color of ceiling and of the wall? There are two windows with eastern exposure. What would be the appropriate colors for the curtains and shades? SUBSCRIBER, Columbia, S. C.

Paint the walls deep plum color; the cornice dark green, nearly black, and ceiling rich terra cotta. Have your curtains deep old red, the window shades ecru.

REPOUSSÉ METAL WORK.

SIR: My special branch of art is repoussé work in metal, not the hard hammering which is work for children, but that wrought on a pitch bed. Some months ago I read in The Art Amateur an inquiry regarding the method of removing the metal from the bed. The answer was to warm the pitch. I have not found that so good a way as pouring cold water over it, or in summer putting ice on it for a short time. I put it under the faucet and let the water run on it till the pitch is brittle; it will easily crack off by putting a broad blade under it. This kind of work is so far superior to embossing—as it seems to me the hard hammering should be called—that I wonder it is not more practised. MRS. P. S. W., Sewickly, Pa.

WINTER LANDSCAPE IN WATER COLORS.

SIR: What water colors are to be used in painting snow? (2) Also, in painting a winter evening's sky, gray at the zenith, pale blue at the horizon, with little cream-colored clouds above a broad band of yellowish red? F. W., Peoria, Ill.

If the transparent washes are used no white paint is needed, but the white paper is left clear for the high lights, and the other tones are washed in with the moist water colors, which come either in tubes or pans. If the painting is for decorative purposes, and on any textile fabric, wood, or smooth cardboard, then Chinese white must be mixed with all the colors in greater or less proportion, to render them opaque. In many cases plain Chinese white must be put on first, to form a foundation for the colors. Snow should be painted at first in general tones of medium delicate warm gray; afterwards the high lights are painted, and the darker touches of shadow added. The colors to use for the medium gray tones are yellow ochre, madder lake, cobalt, and a little lamp-black. In the shadows add these, burnt sienna, and

in the warmer parts a little raw umber. The high lights are left clear and the intermediate grays faintly toned by a wash of yellow ochre, vermilion and lamp-black, very much diluted with water. Of course, if the opaque painting is preferred, Chinese white is added to all these colors, and less water is needed. (2) To paint the winter evening's sky, use for the gray clouds white, yellow ochre, raw umber, a little cobalt, madder lake, a very little ivory black, adding burnt sienna in the shadows, with less white and yellow ochre. For the highest lights use white, a little yellow ochre, a very little touch of madder lake, and the least bit of ivory black. Paint the high lights boldly, with a good-sized flat bristle brush, and do not blend. The little clouds are painted in the same manner, with more yellow ochre and less of the cobalt, raw umber, and other qualifying colors. The pale blue tone of the sky is painted with cobalt, white, a little light cadmium and madder lake, qualified by a very little ivory black. The yellowish-red tones may be painted with either light or medium cadmium, according to the tone desired, with white, madder lake, and a little ivory black. To these colors can be added, if desired, a little cobalt, raw umber, vermilion, or burnt sienna, according to the effect you wish to produce. More or less white is of course added as it may be needed. Do not blend the tones where one color melts into another, but unite the edges of these tones with a medium-sized flat flexible bristle brush.

TO PAINT "LIGHT GOLD" AND BROWN HAIR.

F. W., Peoria, Ill.—(1) To paint light gold-colored hair in oils, use yellow ochre, white, a very little ivory black and raw umber for the local tone. In the shadows add burnt sienna and a little cobalt, with more raw umber and less white. Paint the high lights with white, yellow ochre, and a very little ivory black. Observe that the half-tints are soft, rather blue-gray. Put in these with white, a little ivory black, light red and cobalt. In the most brilliant touches of high light, if the hair is very golden in effect, add a little light cadmium to the yellow ochre and white. (2) To paint brown hair of a medium shade, use bone-brown, white, a little yellow ochre, burnt sienna, and ivory black for the local tone. In the shadows add a little cobalt, with more burnt sienna and less white and yellow ochre. Make the high lights a soft, rather blue-gray in tone; use for this white, cobalt, a little madder lake, yellow ochre, and a very little ivory black.

TRANSPARENT AND OPAQUE COLORS.

F. W., Peoria, Ill.—Any color may be rendered opaque by mixing white with it. Some colors, however, are naturally more opaque than others. In oil colors the most transparent colors in general use are madder lake, rose madder, brown madder—in fact, almost all the madder colors. Antwerp blue, Vandyke brown, bitumen and asphaltum are also transparent colors. A very brilliant and expensive transparent yellow is aureolin—this, however, is but little used. In oil painting any color may be rendered transparent by mixing it with sufficient clear oil. Poppy oil is excellent to use for this purpose.

"COPAL EN PÂTE."

SIR: I heard some time ago that "copal en pâte" was used in oil-painting, but have been unable to learn just how, or for what, it is used. I see in the December number of The Art Amateur that Mr. A. J. H. Way speaks of it in his article on "Fruit-Painting." Please be so kind as to tell me what it is used and how to use it. S. W., Ottumwa, Ia.

Mr. Way sends us the following reply to our correspondent:

"Copal en pâte" is a French preparation of oil and gum copal. It is mostly used as a vehicle for keeping color from sinking or drying dead, and, at the same time, gives it a rich, "fatty" effect. I was slightly in error when I gave to it the character of a fast dryer. Many colors it dries rapidly, or *fixes* them, but it is always desirable to use with it a modicum of sugar of lead prepared in the tube. Many painters are averse to the use of the latter, but in twenty-five years' experience I have perceived little or no change in my pictures, and color chemists tell me that, used judiciously, it will not impair the brilliancy of color. Another virtue possessed by copal en pâte is that it does not cause the colors to crack. It is expensive. Many painters use megilp in place of it, but megilp is decidedly inferior.

HAIR IN PHOTOGRAPH COLORING.

S. S., Boston.—In painting, in water-colors. FLAXEN HAIR.—The lights may be formed with Roman ochre; the shadows have often a greenish hue. AUBURN AND CHESTNUT HAIR.—The lights of neutral tint inclining to purple, the local color burnt umber, the shadows glazed with lake. BRIGHT RED HAIR.—As it is rarely an object of ambition to possess hair of this color, it should be generally somewhat subdued. For the lights Roman ochre may be used; Venetian red and sepia, or burnt Sienna, for the local color; lake and sepia for the shadows. DARK BROWN HAIR.—Lights, purple; local color, sepia; shadows, warm. RAVEN BLACK HAIR.—Lights, neutral tint; local color, indigo, lake and gamboge, in such proportion as may be required. GRAY HAIR.—Cobalt and sepia, modified, as may be required, with neutral tint and burnt umber.

TO PAINT PEACH BLOSSOMS IN OILS.

H. S. T., Hartford, Conn.—To paint peach blossoms in oils, use German rose madder; for shadows, white, ivory black and yellow ochre, with a touch of the rose madder; for high lights, white and rose madder, with a touch of cadmium yellow. Wild roses may be painted with the same colors. For yellow peaches use cadmium yellow and white; shade with burnt umber and carmine, tempered with the local tint; for high lights use white, ivory black, and a very little burnt sienna.

AN OLD LADY'S PORTRAIT.

SIR: Please suggest colors for drapery and background of a portrait (25x30) of an old lady with gray eyes and brown hair mixed with gray. Would a black velvet dress, with square of cream-white lace on head and lace at throat, with dark brownish-green background, be artistic?

J. A. B.

Your own suggestions, with a few alterations, will do very well. But the background, we fear, will tend too much to repeat the brown and gray tones of the hair. This tendency to repeat certain tones in a picture or portrait is common in the work of young artists, and should be avoided, as it gives a monotonous effect. The black velvet dress will be very rich, but would be softened by a little black in place of white lace on the shoulders. A touch of white in the neck will look well; and not a "square" of white lace on the head, but a very little white lace, partly in shadow, is recommended. The background should have more color. Make it a medium shade of rich amber, largely qualified by grays. This grows darker and browner in the shadows, and will relieve the black velvet dress, while giving atmosphere to the head. To paint this background, use yellow ochre, white, raw umber, madder lake, ivory black, and a little permanent blue for the general tone, adding burnt sienna in the deeper touches. Your request is hardly clear in regard to colors. If you desire explicit directions for painting this picture, we will cheerfully publish them on receiving your request to do so, as such a portrait may be of general interest.

TRACING AND TRANSFERRING ON CHINA.

S. T. J., Augusta, Me.—The object for decoration being chosen as free from defects of form and quality of glaze as possible, it is first cleaned with turpentine, which dries on the surface sufficiently to take the pencil or crayon used in tracing the design. For small work the best way to make the tracing is with the best vegetable tracing paper, underlaid with black transfer paper, using an ivory or agate point to make the subject on to porcelain. The transfer paper when quite new is too much charged with color, and will soil the porcelain by merely pressing on it with the finger. It is necessary to take off some of the color with a rag, or to use a sheet which has already been sometime in use in making tracings on paper, or in other work. For a large design it is preferable to use the electric pencil to make a tracing, which can be

pounced on to the porcelain—that is, transferred by means of black lead in powder, rubbed through the small holes made by the instrument. This tracing is gone over with a very fine brush dipped in carmine (water-color.) This carmine outline is more permanent and more visible than the lead pencil, and burns off completely in the firing. The enamel colors mixed in turpentine can be passed over it without injury, but, when the piece is fired, these alone are seen. The carmine also allows of the traces of the pencil or black lead or crayon being removed with turpentine before commencing painting. The one thing to guard against is making the outline too heavy or uneven, for it is liable, in burning off, to take the superimposed enamel with it. If the line is made too heavy it can be reduced with the scraper to a uniform breadth, and by the same means it can be refined and made narrow.

SHUTTING OUT AN UNSIGHTLY VIEW.

I. H., Brooklyn, N. Y.—In another column Mrs. Wheeler suggests some methods for shutting out the view of an unsightly wall from one's back window. Another successful plan for decorative concealment is to fill the entire window with a frame upon which are two taut surfaces of muslin with chintz flowers sewn upon the surface nearest the light and farthest from the eye. A light moulding or beading running around this arrangement gives an excellent effect. The floral design must of course be managed with taste, of good and harmonious color, well cut, sewn and arranged, or the result, with the light throwing it up in relief, will be worse even than the wall or dust bins.

A ROOM IN MOORISH STYLE.

HILDA, Brooklyn, N. Y.—It is best to choose a very sunny room for decoration in Moorish style. The chief objection to its use in an ordinary way is that, as the window would have to be very much suppressed, the room would be rather dark. The windows should be of colored glass, or pieced lattice-work backed by very thin India silk, and, as well as the doors, should be veiled by rich hangings of plain or striped material. If striped, the stripes should be horizontal. The colors chiefly used by the Moors were scarlet, blue, and gold. The whole wall should be covered with devices. Horse-shoe arches should be drawn above the doors and windows, the arches decorated with bands of two

strongly-contrasting colors, as red and black. If white is introduced, it should be ivory white, the effect aimed at in the whole coloring being subdued richness. A self-colored ingrain carpet may cover the floor, with rather bright-hued rugs laid here and there; or the floor may be either stained a dark color or inlaid with patterns in wood, tiles, or marble. The seats (if any) should be low ottomans, or broad divans, or cushions on the floor. You can hardly have too many cushions in such a room, and they can hardly be too gorgeous. The dim light will tone down exuberent color. To be strictly in keeping, the ceiling should be decorated in colors and gold; and it would add very considerably to the effect to have suspended from it a colored lamp of Moorish design, which would shed a tender, subdued glow when lighted in the evening, and add very much to the "finish" and artistic beauty of the room even by day.

SIMPLE MORNING OR MUSIC ROOM.

S. J. F., Baltimore, Md.—Such a room as you suggest was described some years ago in these columns. The floor, of Georgia pine, was stained red-brown and shellacked. The walls were wainscoted to a third of the distance from floor to ceiling with ash lightly stained, bringing out the grain a warm, golden hue which harmonized well with a wall covering of china blue Morris chintz hung from a small brass rod in rather scanty folds. At druggist of India red covered the centre of the floor, and bookshelves and over-mantel of the stained ash completed the color-scheme of the room. There was furniture made of ash, similarly treated, and fitted with loose cushions of Morris chintz.

SUNDRY QUERIES ANSWERED.

T., Ellington, Conn.—Harmony is impossible under the conditions you name.

EDWIN RUSSELL writes: "What paper is used for fine crayon portraits? Ordinary crayon paper seems too rough." Whatman's English crayon paper, which comes in very large sheets, or can be bought by the yard. It should be creamy white.

H., Albany, N. Y.—Before tracing or drawing the design on the object to be decorated, the latter should be rubbed with a linen rag steeped in spirits of turpentine and let dry. It will then easily take the lead-pencil or lithographic crayon.

COLORS AND HINTS FOR FIGURE-PAINTING.

THE following instructive table of oil, water, and mineral colors for use in figure-painting, prepared for The Art Amateur by Camille Piton, as a general guide for beginners, is reprinted at the urgent request of many correspondents. We add the Hancock and Dresden water-color equivalents of the Lacroix mineral colors for china-painting.

	OIL-PAINTING.	WATER-COLOR PAINTING.	CHINA-PAINTING.		
			Lacroix.	Hancock.	Dresden.
Palettes for Figure-Painting.	White. Naples yellow. Yellow ochre. Light red. Venetian red. Indian red. Raw umber. Raw Sienna. Burnt Sienna. Vermilion. Rose madder. Vandyck brown. Ivory black. Cobalt. Ultramarine. Lake.	Indian yellow. Venetian red. Indian red. Vermilion. Pink madder. Brown madder. Cobalt blue. Sepia. Vandyck brown. Yellow ochre. Lake.	Carnation No. 1. Carnation No. 2. Ivory yellow. Yellow for mixing. Brown No. 108. Brown bitume. Yellow brown. Yellow ochre. Iron violet. Gray No. 1. Warm gray. Greenish blue. Black.	Salmon No. 1. Salmon No. 2. Light yellow. Persian yellow. Chestnut. Vandyck brown. German. Orange. Chocolate brown. Mix. Mix. Mix. Black.	Pompadour red. Flesh red. Ivory yellow. Albert yellow. Chestnut brown. Chocolate brown. Yellow brown. Yellow brown, or egg yellow. Finishing brown. Gray for flowers. Gray for flesh. Brunswick black.
Lips.	Vermilion. Rose madder. Lake. Light red.	Vermilion. Pink madder.	Carnation No. 1. Carnation No. 2. Grays. Iron violet.	Salmon No. 1. Salmon No. 2. Mix. Chocolate brown.	Pompadour red. Flesh red. Gray for flesh. Finishing brown.
Strong Touches about Mouth, Nostrils, and Eyes.	Lake. Burnt Sienna. Vandyck brown.	Indian red. Cobalt. Indian yellow.	Iron violet. Brown. Blue.	Chocolate brown. Golden brown. Deep blue.	Finishing brown. Dark brown. Dark blue.
General Flesh Colors.	White. Naples yellow. Vermilion. Light red.	Indian yellow. Venetian red.	Ivory yellow. Carnation No. 1. Carnation No. 2.	Light yellow. Salmon No. 1. Salmon No. 2.	Ivory yellow. Pompadour red. Flesh red.
General Shadow Tints.	Indian red. Raw umber. Black.	Sepia. Brown madder. Pink madder. Indian red, lowered with cobalt.	Browns. Bitume. Yellow brown. Brown No. 108.	Browns. Vandyck brown. German brown. Chestnut.	Chocolate. Yellow brown. Chestnut.
Hair, { Brown, Blonde, Black,	Umbers. Sienna. Vandyck brown.	Vandyck brown. Sepia.	Browns. Sepia.	Brunswick brown.	Sepia.
	White. Naples yellow. Raw umber. Burnt Sienna.	Yellow ochre. Indian yellow. Venetian red. Sepia.	Ivory yellow. Yellow brown. Brown No. 108. Brown bitume. Sepia.	Light yellow. German brown. Chestnut. Vandyck brown. Brunswick brown.	Ivory yellow. Yellow brown. Chestnut. Chocolate. Sepia.
	Black. Umbre. Naples yellow.	Sepia. Lake. Indigo.	Sepia. Black.	Brunswick brown. Black.	Sepia. Brunswick black.
Eyes, { Blue, Brown, Gray,	Ultramarine. Grays. White.	Cobalt. Sepia.	Sky blue. Blue green. Gray.	Azure. Blue green. Mix.	Air blue. Blue, green, dark gray for flowers.
	Umbre. Black. Light red. White.	Vandyck brown. Sepia.	Yellow brown. Brown bitume. Sepia.	German brown. Vandyck brown. Brunswick brown.	Yellow brown. Chocolate. Sepia.
	Cobalt. Light red. Gray. White.	Cobalt. Sepia.	Gray. Black.	Mix. Black.	Gray for flowers. Brunswick black.

The nearest equivalents are given, but they are not identically the same. The Hancock colors have no proper flesh tints or grays; these are produced by mixing other colors as experience may prove to be best for the purpose required.

The following are Mr. Piton's general rules for figure-painting:

1. The drawing must be as perfect as possible, with the shadows and half-tints fully indicated.
2. All the shadows of flesh must have gray edges.
3. The darkest parts of shadows are near their edges, the middle being lighted by reflected light.
4. Strong shadows of flesh always incline to red.
5. Put gray tints between the hair and the flesh, bluish tints on the temples, and greenish tints over the sockets of the eyes.
6. The colors should always be bright and pure, especially in water-color and china-painting; do not mix too many colors at a time; the simpler the painting, the better the effect.